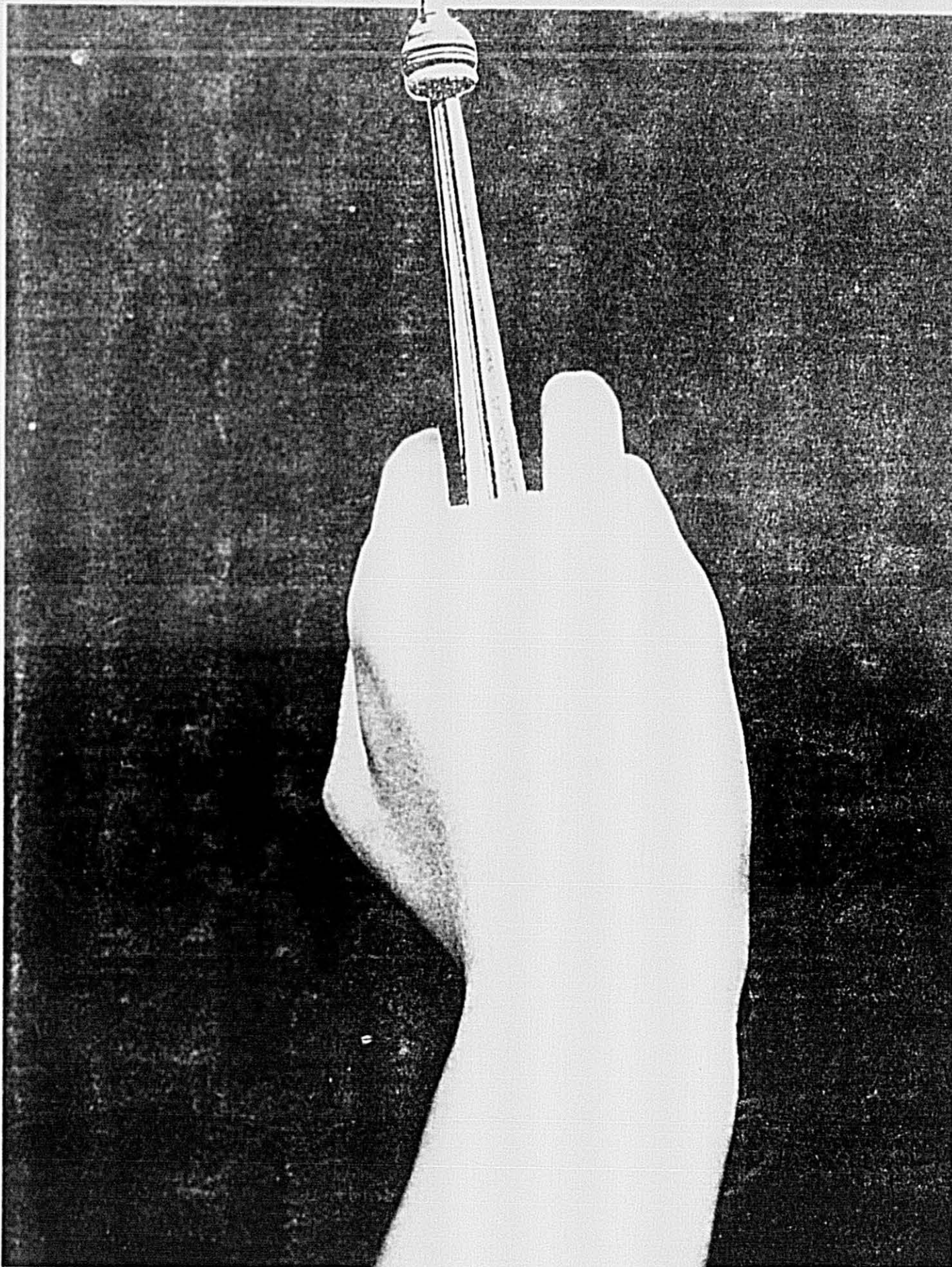


# The McGill Daily

Volume 79, Number 67

Thursday, February 8, 1990

## supplement



**McGill says: "Fuck the student movement! We wanna live in a Corporate City."**



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# Suspensions taint assembly

by Dave McCullough

Allegations of procedural abuses tainted the decisions made at the Students' Society General Assembly yesterday.

The Assembly considered motions to participate in a demonstration March 14, participate in the province-wide student strike beginning March 27, and blockade the offices of the McGill administration.

All the motions were passed — except for the motion to strike. Observers charged that 100

to 200 people entered the assembly through side doors of Leacock 232 after discussion on the motion to strike had ended, stacking the vote against the motion. The students were allegedly recruited from engineering classes in a last ditch effort to oppose the motion.

The doors to the assembly, which are supposed to close once voting begins, were only secured after calls from the crowd alerted official speaker Joanna Wedge to the situation.

"I feel very disconcerted to

have seen at least fifteen people enter from my side of the room after the question had been called," said Sophie Cousineau, an undergraduate economics/political science student who attended the assembly. "The doors should never have been open during the vote." Another witness said he saw at least fifty students enter the room through a side door after the motion had been officially put to question.

According to the official vote tally recorded by Students' Society, the number of students

at the assembly when the strike was voted on may have been 200 over the attendance counted ten minutes earlier, during the previous motion.

But Students' Society VP External John Fox said he didn't believe the number of students who entered illegitimately was enough to distort the results. "Probably a number of people came in during that ten to fifteen minute interval — the total number didn't surprise me," he said.

Cousineau also said she was

upset at the speaker for not explaining the rules of procedure to the assembly. She said students' confusion contributed to the delay in the vote which allowed the alleged untimely infusion of students into the assembly.

Doctoral student and student senator Michael Temelini added, "I thought it was objectionable that the chair intervened in the debate — knowing the rules of order influences very much how a meeting goes, and

continued on page 10

## A sad and sorry tale

McGill has in essence said "Fuck You" to other students in Québec.

Yesterday's General Assembly, which promised at one point to be the most positive turning point in student politics at McGill in a decade, only reaffirmed the pose of elitist disdain McGill has affected in all its dealings with the student movement.

We won't join our peers on strike March 27. What's frustrating is how close we came.

For the first time in years of General Assemblies, yesterday's meeting had and kept quorum. Also for the first time in years, Students' Society executive backed a strike. And McGill students were finally expressing concern over our role in the Québec student movement.

But amidst legitimate debate and questions re-emerged the tediously familiar selfishness that has alienated McGill from Québec students over the past decade.

Students whined about a week's worth of missed classes, too huge a sacrifice to make for the principle of accessible education.

Cavalier statements like "Most of us are rich, why should we ask others to pay?" were made. We're not all rich. And the extent to which we are should only be an incentive to further open up our education system. Something is wrong if the only people in a university are the ones with money to pay the fees.

So McGill, the colonial bastion, the student body that begged for fees to triple three years ago, has once again failed to commit itself to any idea of social responsibility.

Part of this may be the incorrigible background and ideals of some students on this campus. But more than anything else it was ignorance.

Many students at the assembly were ignorant of the reasons for the strike, of the strategic necessity for the strike and of what the strike itself entailed.

Indeed, the very students who thought a one-week strike was too great an effort thought occupying McGill's administration offices would be comparatively painless. Their naivete about the type of organization and time it takes to carry out either of these forms of resistance made a farce of the entire effort, and left Students' Society's executive with a mandate to organize to "baricade the Administrative Offices" — a task they are unqualified and ill-placed to achieve.

But whose fault is it that nobody knew better? Students' Society? The media? Clearly the General Assembly itself was no place

to inform students. It was chaos. But perhaps we should stop blaming the typical, time-worn targets and for once blame McGill students themselves for never taking the initiative to inform themselves of issues they will be deciding for the rest of the province.

Few students were even aware of the role and rights of the General Assembly itself. Some students at the assembly charged that the 300 to 400 people there didn't have the right to decide a strike for all of McGill, calling the process undemocratic.

But the General Assembly is a constitutionally-guaranteed mechanism for determining Students' Society policy, a meeting open to all students and (unlike referenda) giving each student the right to express opinions in their own words to their fellow students. Nothing could be more classically democratic. It calls to mind the Athenian *polis*, or the Tribal Councils in indigenous North American tradition.

What was undemocratic, however, was the vote itself.

When the assembly votes, the doors are supposed to lock to prevent people who have not attended the debate from distorting the subsequent vote.

When the vote to strike was called, the doors did not lock. Instead they were flooded by a horde of up to 200 (witnesses' accounts vary) newcomers who had come expressly to stack the vote, not caring to participate in the democratic process of debate.

Few probably realized the effect of their triumphant 'overthrow'. As Josette Côté of ANEEQ pointed out earlier in the Assembly, McGill's participation was absolutely vital to the success of the proposed strike. Many of those who ended up voting hadn't bothered to come hear her say so.

The responsibility of McGill students yesterday was not just to this campus, nor to those students who didn't make it to the assembly, but to students, and those who would be students, everywhere in this province. If we learned anything from their actions, however, we learned of how completely uninformed, ineffective, and, by virtue of this, dangerous, our student body really can be.

In the end, the outcome of the assembly was born of an illegality.

'Disgusting' doesn't even begin to describe what took place.

Susana Bejar  
Dave McCullough  
Carl P. Wilson III  
Jennifer Cressey

Tony Nuspi  
Heather MacKay  
Philippe Archambault

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### contributors

Sabrina Tse  
Dave McCullough  
Derek Webster  
Cynthia Milton  
Si Bel-Hadj Bentaieb  
Eric Smith  
Lesley Husbands  
Michelle Lund  
the tall, blonde man with the camera

### Editorial Offices

3480 McTavish, room B-03  
Montréal, Québec H3A 1X9  
telephone (514) 398-6784

co-ordinating editor  
Susana Bejar

daily français  
Philippe Archambault  
Nicolas Desaulniers-Soucy

news editors  
Carl P. Wilson III  
Joyce Lombardi

layout and design co-ordinators  
Heather MacKay  
Eric Léonard

co-ordinating news editor  
Linda Gyulai

photo editor  
Dennis Sagwitz  
Gilles Pesant

features editor  
Alex Roslin

supplement editor  
Jennifer Cressey

science editor  
Alicia Wei

Business and  
Advertising Office  
3480 McTavish, room B-17  
Montréal, Québec H3A 1X9

business managers  
Brigitte Elie  
Marion Schrier  
telephone (514) 398-6790

advertising managers  
Caroline Elie  
Boris Shedov  
telephone (514) 398-6791

advertising layout and design  
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Curtis and Lisa Sliwa are the resounding leaders of one of the nation's best unarmed crime-fighting organizations -- the Guardian Angels. Their group has grown from one chapter in its base city of New York, to a group with chapters in 46 other cities across the United States.

Curtis Sliwa, founder of the Guardian Angels and a native of Brooklyn, New York, has always tried to prevent crime in his neighborhood. In 1970, while delivering newspapers, Curtis risked his life to save three others who had been caught in a burning building. In another attempt to help his community, Curtis organized a cleanup campaign while he was the manager of a McDonalds in the South Bronx. This fundamental concern for the future of a community is the driving force behind the Guardian Angels. Curtis Sliwa heads the group with his wife, Lisa.

Lisa and Curtis come from two entirely different worlds; Curtis from the streets of Brooklyn, and Lisa from a middle class suburb of Chicago. Lisa holds a degree in economics from Lake Forest College. Upon graduation, Ms. Sliwa, then Lisa Evers, moved to New York City to pursue a career in art. She obtained a black belt in Karate, and then joined the growing group of Guardian Angels in New York City. It was there that she met Curtis. Three years later, in 1981, the two were married.

In their lecture presentation, the Sliwas state the purpose of the Guardian Angels and its importance to every community it inhabits. They present the requirements to become a Guardian Angel, and some of the fundamentals of self-defense as well.



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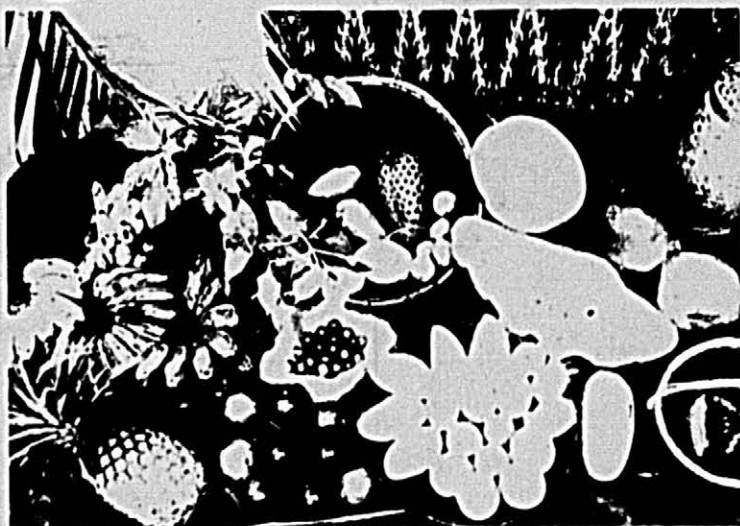
# Exploring the politics of starvation

by Si Bel-Hadj Bentaieb

Picture this table: two cornucopias overflowing with pineapples, mangoes, kiwis, and bananas. Stacked around the horns of exotic fruits are the contents of a typical North American cupboard: cans of corn, pineapple chunks, cling peach halves in heavy syrup, coffee good to the last drop.

In the middle of this feast, however, is a TV screen playing a montage of commercials from the '60s featuring food conglomerates like Delmonte gloating over evangelical-like missions of introducing cash crops into the third world. "We helped a country develop by replanting it with corn," said one ad.

This table is one of several exhibits in multi-media artist Freda Guttman's Global Menu opening at Gallerie Oboro on Friday 17, at 12h. Guttman is a Canadian artist whose works have been displayed in Toronto



and Montréal. The list of her supporters reads like a Who's Who of food aid and agricultural organizations.

"Food is one of the controlling forces that envelopes the lives of those of us who live in the first world," said Guttman.

What interests Guttman is not the fact that Colombian coffee beans end up in Canadian coffee mugs, but rather the foreign

manipulation that got the beans planted in the first place.

"The complete transfiguration of food from right and necessity to commodity for the profit of a few brings all the people of the world into a direct relationship," she said.

The global food system, according to Guttman, is "the paradigm for neo-colonial patterns of domination by the in-

dustrialized nations and transnational corporations of the developing countries."

The TV also features an interview with Justino, a Filipino peasant driven from his land with his family by rich landlords who replanted Justino's backyard with sugar in the '60s. A large quota of the Filipino sugar was allocated to the U.S.

Through this interview, Guttman shows the deep political roots of the whole food system. The strong political awareness of Justino conveys the deep political and social implications of the growth of export agriculture. "Although the landlords have taken this great profit from the sugar industry, the situation of the workers was only getting worse and worse," Justino said.

The exhibition also criticizes the media and information systems that made us "conditioned to believe that these people are starving because they have too many children, or in other ways

have brought their condition upon themselves."

One display in Global Menu includes photos of tomatoes and other produce. Above the glass-enclosed picture flash slide screens images of violent oppression of third world citizens. When these citizens protest being forced from their land, their protests earn them violent repression from government forces — most of whom are friends of wealthy landlords.

The exhibition is an eye-opener, forcing us to ask if our apathy will destroy us in the end.

As the artist asks, "Are we condemned to watch the rest of the world starve to death? To see our food system controlled by a very few, and farmers driven off their land?"

Gallerie Oboro is located at 3981 St. Laurent, suite 499. The exhibition runs until March 18. For information, call 844-3250.

## Musique actuelle non-conformists' collective

by Lesley Husbands

Its name a promise of delights to come, *Synesthesia*, a collective of young performers and composers presented a two-hour programme of original music last Friday and Saturday nights.

*Synesthesia* has an eclectic musical style best described as classical-contemporary, or 'musique actuelle'. Incorporating traditional instruments like voice, keyboard, guitar, cello, french horn, clarinet, and marimba, along with elements of theatre, the group creates a satisfying visual and auditory experience for its audience.

The five member collective was formally created eight months ago through a government grant, 'Projet Jeunes Volontaires'. Kathy Kennedy, a core member, sees the group's most important function as providing a forum for young composers. "Many have no outlet for their compositions; no musicians can perform them for free," she said. *Synesthesia* not only offers this forum, but also ensures each member complete artistic freedom, through its collective structure.

Their most recent concert featured six compositions which attested to the diversity of artistic approaches and the versatil-

ity of the performers. In Stephen Angelini's "Mouth to Mouth", six performers used only their mouths as the means of expression. Low hissing sounds intensified to a climax of insistent blowing and puffing — an oral orgy of sound — then the piece ended as quickly as it began.

Kathy Kennedy's "Canda Jalkai" sang a soprano solo, flanked by a small chorus of singers who lurked in the shadows or lay beneath an undulating white sheet.

The last and most overtly theatrical piece was "Leçon de choses" by Emmanuel Tremblay, a blend of science and art in the guise of a human biology lesson on the senses. Two performers in lab-coats delivered the lesson, one from a podium and the other frantically taking notes on a large sketchboard. The remaining three performers periodically interrupted the scientific diatribe with sounds from their instruments. Despite the musical 'disruptions' the lesson prevails, and in the end all five performers are lip-syncing, mimicking and speaking the lesson in near-perfect unison.

Never to be accused of conformity, *Synesthesia* amuses, entertains, and challenges its audience with intelligence and creativity.



## Sabbatical from hell

by Jennifer Cressey

In an age that prefers melodrama to frivolity, comedic clout has been hard to come by. The presence of Italian clown Roberto Benigni is a welcome addition to the shrinking elite of writer/director/comedian talents. The major force behind *The Little Devil*, Benigni brings genius to an otherwise mediocre film.

The movie's plot revolves around the unlikely product of an even less likely exorcism. The exorcism, performed by Maurice the priest (Walter Matthau), takes less than three minutes. The exorcised devil Judas (Benigni) plagues Maurice for the remainder of the movie.

The ensuing events are scattered at best: the unlikely adoption of the devil by the priest, the "wandering" of the devil to the same town as the priest's forbidden love object, and the devil's own sordid love affair seem impossible coincidences regardless of the complications

of human nature on which the film is supposedly based.

The relationships between the characters are shallow. Maurice is risking his livelihood fraternizing with the little devil who justifies his presence on earth through his boredom with hell. The predictable confusions arise and Maurice is forced to cover up for the devil.

As he makes concession after concession for the 'evil spirit', they grow closer, and Maurice develops an affection for Judas. But this friendship is apparent only when Maurice states its existence. Benigni misses the opportunity to make more frequent, less blunt expressions of this rapport between the devil and the priest.

Aside from the surface skimming, touch and go attack of the script, the characters are gems. With the exception of Matthau, each provokes individual personality and verve rare in many modern comedies. Nicoletta Braschi is outstanding in her performance as Nina, a gam-

bling addict who provides the devil with his first love affair. She has a definite flair for playing the trollop.

Benigni himself also provides outrageous comedic focus. His physical translation of every emotion and thought that enters Judas is priceless. The nuances and range of his talent seem limitless as he bounds effortlessly from one extreme to another. In an effort similar to Richard Grant's in *How to Get Ahead in Advertising*, he shows that a movie can be supported by a single actor.

The concerted efforts of a talented cast make *The Little Devil* worth seeing. As a comedy, it remains sparse in its ability to make the audience laugh, but is filled with enough silly situations to keep a smile on your face for most of the film. Its inconsistency, teetering between slapstick and romantic comedy, is negligible for the sake of a light, relatively sophisticated evening of humour.





## Collection p a-peeling u

by Heather MacKay

*Grassroots, Greystones, and Glass Towers*

Edited by Bryan Demchinsky  
Véhicule Press, 1989

In a city not far from our own, they made a building like a penis. In the fullness of time an accommodating orifice was constructed in close proximity to soothe, or perhaps excite, the peculiar sense of phallic completion to which the citizenry cling. Meanwhile in Montréal they were making buildings like bananas.

*Grassroots, Greystones, and Glass Towers*, a collection of essays on Montréal urban issues, cites the banana building (at the corner of de Maisonneuve and Metcalfe) as one of many constructed absurdities which illustrate the failure of city planning.

The book's critical assessment of municipal policy ranges in time from the cold winter of 1868 when a Monsieur Lamothe outraged the public by clear-cutting a part of Mount Royal to the most recent multi-million dollar development projects.

Montréal Gazette editor Bryan Demchinsky assembled the essays, written by local architects, academics and journalists, hoping to make sense of the urban environment. The book, which includes several photographs and descriptions of familiar pieces of the city, is not a technical tract; Demchinsky's focus is on the antagonism between humans and developers.

An introductory essay by journalist Dane Lanken traces some recent urban history through the reign of "despot" Jean Drapeau when Montréal was considered internationally as "a builder's banana [there's that word again] republic" to the ironic collapse of principles of the Montréal Citizens Movement (MCM).



The slowpoke after Plan" eagerly MCM in the 1986 campaign has lea concur with Lanke

## City of waste and weakness

The concept of the 'Corporate City' is new to the discussion of environmental and personal problems born in this century's frenzy of industrial urbanization. But the realities of the Corporate City, the city designed as a machine to generate economic growth and power, have been with us all along.

The 'world class city' exemplified by New York, Paris or Berlin, the status to which Toronto, Vancouver and Montréal's civic leaders aspire, is efficient at herding cash and labour into factories and office towers, and not much else. Its inability to alleviate human suffering, to facilitate communication or personal power for its

citizens and to divide space and wealth fairly is all too obvious.

Traditional community centres have been razed to create an artificial 'downtown,' a hive that houses an endless buzz of consumer and corporate conformity. Those without a share of the honey can freely starve, unnoticed.

The landscape has been hammered down and paved, the greatest unnatural alteration of the environment in history, to create a system of individual transport whose scale is justified only by the inhuman rhythms of regimented work.

The Corporate City serves only those citizens who have both the abil-

ity and the opportunity to fit its pre-ordained requirements. So the power gap between that élite and members of marginalized social groups (or those who simply choose another way of life) grows larger and larger.

Poverty and alienation cluster together around the bases of gold-plated skyscrapers, looking like ants to the technocrats towering fifty stories above. Even basic shelter has become a privilege. The crisis in affordable housing in North America worsens while buildings stand empty, waiting for rich developers to maximize profits on their use.

Meanwhile, city councillors in Toronto are vying to hold the 1996

Olympic Games. The human and financial disasters of the 1976 Olympics in Montréal do not disturb them. Nor does the starker example of Vancouver's Expo ten years later, where low-income citizens were thrown out of their homes, with virtually no compensation, to clear the way for Expo party-goers.

And the cries of Toronto's social activists for "Bread, Not Circuses," fall like petals to be trodden by the city's elected Neros.

Montréal citizens, whose anger over King Drapeau's lengthy program of neglect led them to elect today's 'grassroots' city council, have seen their interests betrayed to devel-

opers in Overdale City's recently released calls for more of a viable city is confused city.

Our city government 'reformers,' twisting their own trickle-down of unbridled growth.

To ask for reform is not enough. But a challenge for us to do is paralysed by our disservices the city provides: pickup, police, food, mass entertainment. This weakness must be and actions, like a



# presents urbanism

ers still mean more to the powers-that-be than greystones or grass-roots."

The essays which follow maintain the spirit of the introduction in particular when discussing the conflict between public and private space. Both McGill professor David Brown and his colleague Derek Drummond identify a resistance among corporate types to surrender quasi-public space — space which is privately-owned yet functions as public space.

"'Undesirables' sitting on plazas of 'prestige' office towers send tremors of fear into the hearts of developers," writes Drummond.

A similar circumstance is addressed in Montréal author Aline Gubbay's "The Fine Art of Enhancing Public Places." The essay argues in favour of state support of public art, providing a brief catalogue of successfully funded sculpture which includes several Métro stations. Privately sponsored public art such as the controversial "Illuminated Crowd" on McGill College is endorsed as well, despite its awkward location within the quasi-public zone.

The book's section on housing provides a couple of harsh attacks on the MCM for their handling of Overdale.

The other contributions to the book include searches for the proper place of architectural heritage. Planner Joshua Wolfe condemns the contemporary impulse to supplant an historically important building façade with new parts, a practice which he calls "akin to necrophilia."

If *Grassroots, Greystones, and Glass Towers* marks a changing agenda for urban planning, the shift is located solely with architects, planners, scholars and critics. Sadly, they have no power to stop those who may continue to shove penises and bananas down our throats.

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## Rebel news troubadors fight for housing in song

by Eric Smith

Rhythm Activism, Montréal's rebel news orchestra, launched a Québec tour on Tuesday to help tenants learn about the housing crisis in their communities and about strategies for solving their housing problems.

Their show, in collaboration with FRAPRU/PROUD (People's Rights Over Urban Development), features Mulroney, Bourassa, a giant cockroach and a vampire among its cast of fourteen characters, all played by Norman Nawrocki and Sylvain Côté.

Nawrocki and Côté will be performing the "resistance cabaret," called *Un logement pour une chanson* (A Dwelling for a Song), in neighbourhoods across Québec where tenants organizations and community groups are working to fight the housing crisis.

In between the first and second

acts, community tenants rights workers hold a public meeting to share information and ideas about tenants' rights and activism.

"We're happy to be able to respond to the needs of community groups," said Nawrocki. "We want to bridge the gap between marginal culture and marginal community groups."

Most of the participants in the two shows Rhythm Activism has performed so far were older tenants, many of them on welfare and unfamiliar with their rights.

The music for the show aims at the widest possible audience, so Nawrocki and Côté have chosen to play popular music — Côté exchanged his electric guitar for an accordion.

"People loved it," said Nawrocki of yesterday's show in the East End of Montréal. "They were clapping and yelling and having a good time."

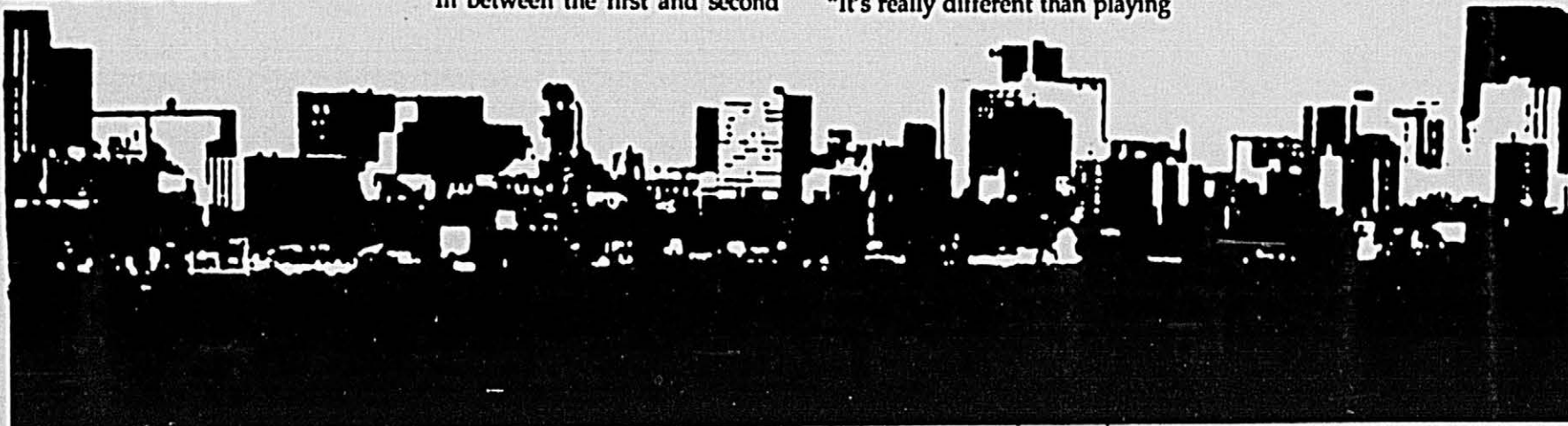
"It's really different than playing

in bars and clubs," Nawrocki added. "We're getting out of the ghetto and reaching other people."

FRAPRU/PROUD launched its winter campaign last month to put pressure on the government to come up with a fair housing policy. Twenty per cent of Québec tenants pay more than half their income in rent, according to FRAPRU spokesperson Pierre Gaudreau. "We need a compulsory rent control programme," he added.

The Rhythm Activism/FRAPRU cabaret gives tenants an unusual forum for discussing such ideas in their own communities, independent of the Corporate City's agenda.

The performance, which Nawrocki calls "the best of European cabaret and the worst of American TV," is all in French. There will be one bilingual show on February 14 at the St-Gabriel church, 2157 rue Centre, at 19h. Today's show is at 13h30 at 2515 rue Delisle.



every urban child from birth.

City-dwellers must take it upon themselves to relearn fundamental survival skills, and thereby regain personal autonomy — to depend on each other, not institutions. European squatters have set an impressive ex-

ample of youth taking such matters into their own hands and learning to fend for themselves with a new vision of community. And other methods of expressing Total Refusal could be invented.

Simple logic suggests that social

havoc is the likely end of urban planning driven by ruthless competition and environmental irresponsibility. Simple observation proves that point. To rebel against the fallacy that large populations are best served by the corporate model of organization is

both a personal and a collective responsibility.

It has taken far too long for us to recognize the evils of the Corporate City. We must be much swifter to realize a workable alternative.

by carl p wilson III





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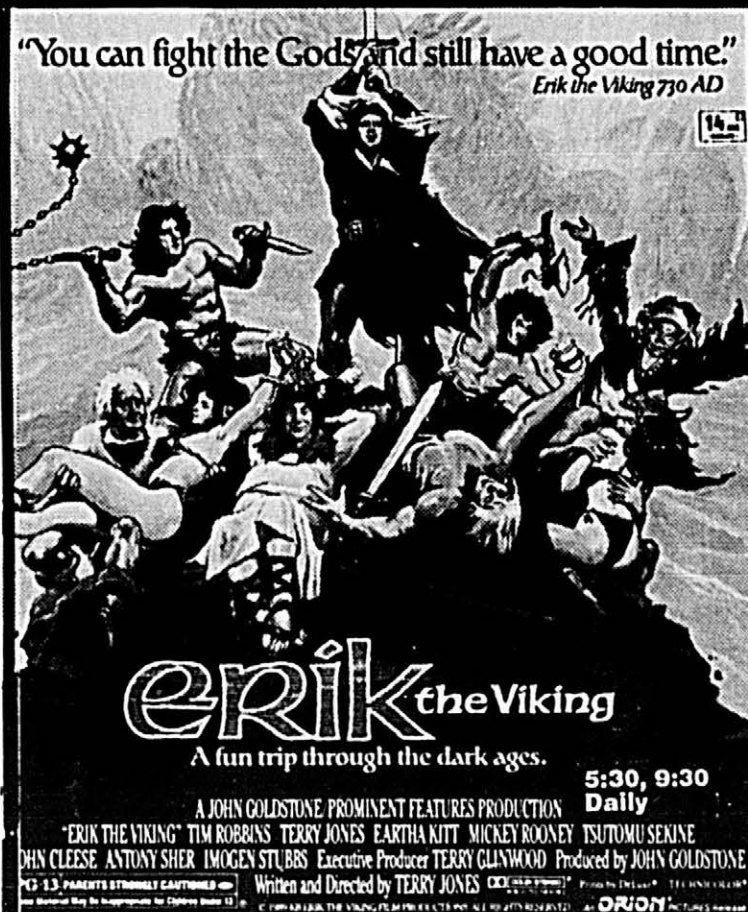
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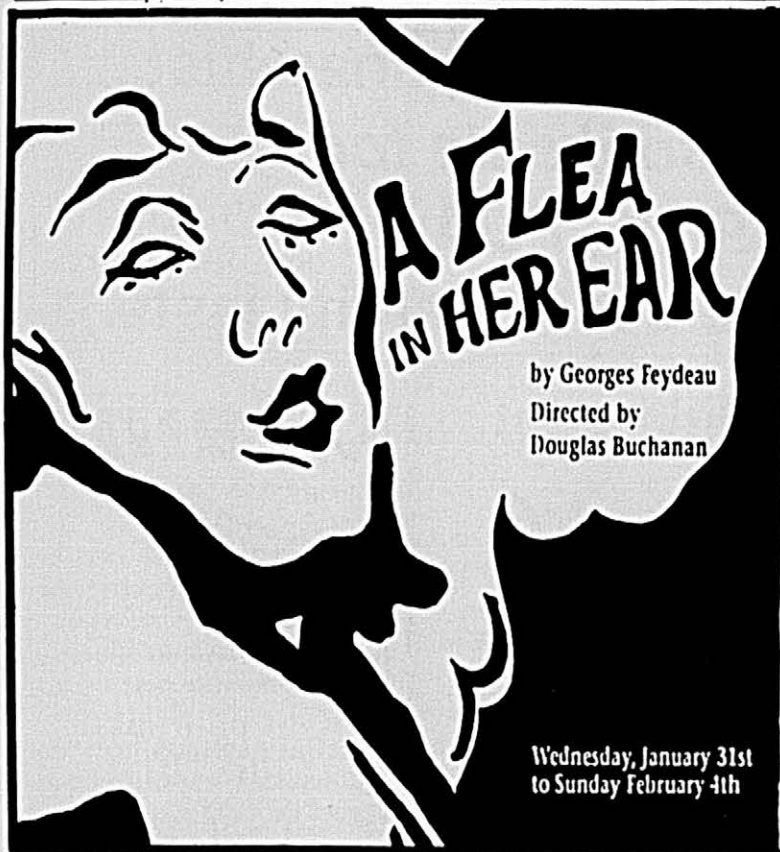
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## Mix-ups make Rivals fun

by Derek Webster

As Mrs. Malaprop, a character in the English Department's production of *The Rivals* might say, the play is "incurably successful and by all means contagiously reprehensible."

Written by R. B. Sheridan in 1775, *The Rivals* is an English comedy of manners which revolves around disguised romances and hilarious misunderstandings. It may be dismissed as classic idiocy, but McGill's Morrice Hall is a small place — it will sell out every performance anyway.

The story of *The Rivals* begins on a confusing note of secret relationships and intrigue already underway. Lydia Languish, beautiful and petulant, is the object of several men's desires.

Sir Lucius O'Trigger, a hot-

tempered Irish gentleman, has been sending love-letters to her and believes she returns his love under the pseudonym 'Delia' when in fact it is the ungainly Mrs. Malaprop who has been receiving and returning the letters.

Lydia's true love is Captain Jack Absolute, corresponding with her under the pseudonym Beverly. They plan to elope and live in poverty-stricken bliss, until Jack's father offers him a large inheritance on the condition that he marry Lydia Languish, an offer that would render the couple extremely wealthy, and unhappy. And the complications continue.

The climax sees everyone rushing to avoid disaster, but in the end all are content, with the exception of the snubbed Mrs. Malaprop.

*The Rivals* is a play of language — witty puns, amusing phrases and

## Worlds collide in Flea's jealousy and confusion

by Cynthia Milton

"What fools jealousy can make us," said the maid after the ringing of gunshots and the banging of doors began to fade.

War has definitely broken out in the Dome Theatre and will continue to do so every night at eight o'clock until February 4, as the Dawson College Theatre Department presents *A Flea in Her Ear*. This play is one of Georges Feydeau's funniest farces, written in what is called his "decadent period."

The fear of her husband's infidelity causes Raymonde Candebise, to devise a plan to catch her husband, with his mistress in the somewhat shady hotel Coq d'Or. Raymonde beseeches her friend Lucienne Homenides de Histan-

gua to help her. Inevitably the cast of 14 Dawson College students is tied into the chaos and confusion of cheating, mistrust and infidelity. As Director Douglas Buchanan, a Professor at the College explains, "A Flea in Her Ear has three worlds. The first is the calm middle class home of Chandebise. The second is the chaotic, sultry Coq d'Or. And finally, in the third world, the Coq d'Or invades the calm composed home."

The action in this play is quick and amusing with characters like an abrupt Prussian, a mad Spaniard, and a speech impeded Frenchman. Doors are constantly being opened and closed as characters flow in and out of the set. Buchanan correctly sums up this play by saying, "It is a play about doors...they

(the characters) love doors."

The happy conclusion brings all that has been boiling down to a simmer when the wife finds out her husband is impotent, the Spaniard is appeased and the French man regains his regular speech. As for the infidelity of the other characters, it is not always true that "Spanish rivers dry up, but they are all still in the same bed."

This farce is highly entertaining and well produced, considering Dawson College had only three weeks to prepare for opening night. With its imaginative "cartoon-like", *A Flea in Her Ear* is highly recommended fun and whimsy at a low price.

For ticket information phone the Dome Theatre at 931-5000.



regal comic presences made them the cream of an experienced and talented cast.

Interesting characters fill *The Rivals*. Andrew Morris as Faulkland and Nicole Zylstra as Julia are constantly on the verge of breaking up because he cannot accept her sincerity as a lover. He views her quick reconciliation after an argument as a "too exquisite nicety", and her happiness while away from him as reason for calling off their engagement.

Fiona Loewi as Lydia Languish and Sanders Whiting as Jack play the superficial young love-birds with appreciated humour. David Hudgins plays the simple Acres as

comic relief within a comedy and Erin Hurley as O'Trigger is equally successful as a fiery Gaul looking malapropisms. There is no doubt that this cast has the talent to bring out the full potential of that language.

Tom McGillis as Sir Anthony Absolute and Beatrice Stoklas as Mrs. Malaprop are conspicuous in their excellent delivery and character portrayal.

At their first entrance, the entire performance picks up noticeably. McGillis at times overplays his "insolent puppy!" lines, and Stoklas' high-pitched Victorian accent often wears thin, but their for a fight.

All of the characters, but particularly Faulkland, serve well as a vehicle for Sheridan's satire of the social mores of his era.

The set and costumes also lend the entire show an aura of authenticity. The costumes are a complete success — colourful, frilly and splendid. For example, Mrs. Mal-

proper, polysyllabic tree-trunk and O'Trigger's costume at first suggests the Mad Hatter.

Morrice Hall's size makes it practical to have the minor characters change the set between scenes, and the piano playing gently in the background adds intimacy to the atmosphere.

Director Patrick Neilson has produced what promises to be a very successful show. The diverse characters perform consistently as representations of their society and times, and such direction follows Sheridan's view of character as a means to social criticism.

One should not expect complex, psychological characterization within *The Rivals*. One should expect much mirth, romantic rivalry, and many malapropisms.

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Room B09/10, Union Building

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## ...taint

continued from page 3  
I don't believe she did."

Objecting students may be presenting charges over the conduct of the General Assembly to the Students' Society judicial committee next week.

McGill in splendid isolation Cousineau expressed her disgust with the results of the vote not to strike. "Like Great Britain in the 19th century, McGill will once again show its *splendide isolement* and its general contempt for the Québec student movement," she said.

And Temelini said he thought students "were too concerned about the personal consequences of their actions and not willing to look beyond self-interest to a larger good."

"What would have happened if the people of Roumania had taken that attitude?" he asked.

Temelini also expressed particular disappointment with the Students' Society VP Internal Kate Morriset, who made an emergency call to Principal Johnston to ask about the consequences of the strike. "I thought it was pathetic and ludicrous," he said. "It's like the United Auto Workers asking Lee Iacocca's permission before they go on strike."

Fox said Students' Society executives' personal opinions on the question "didn't matter."

"I would have been happy either way, as long as we had quorum and got some direction from students on how they want us to proceed with this," he added.

The Assembly also approved a resolution that Students' Society coordinate a blockade of the administration building for an undefined length of time. The motion passed with a 93-76 majority, with 31 abstentions.

A sparsely attended, day-long 'Teach-in' on tuition fees preceded the General Assembly. Students who came heard from representatives of the various student organizations as well as Principal Johnston and a melange of politicians.

The protest McGill will be participating in will take place March 14 at 15h, beginning at McGill's Roddick Gates and ending at the Montréal Stock Exchange.

## Bands Needed for... Student Rights Woodstock Festival

Drop off your name  
and phone number  
at SSMU front desk  
(Union Building)  
by Feb. 16

"The 90's are going to  
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Ads may be placed through the Daily business office, room B-17, Union Building, 9h00 - 15h00. Deadline is 14h00 two weekdays prior to date of publication.

McGill students: \$3.50 per day; \$2.50 for 3 consecutive days, \$2.25 for 4 or more consecutive days. McGill Faculty and Staff: \$4.50 per day. All others: \$5.00 per day. There is a 25 word limit. There will be a charge of 25c for each word over the limit. Bored ads are available at \$4.00 per ad per day - no discounts on boxing. EXACT CHANGE ONLY PLEASE.

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## 372 LOST AND FOUND

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Found: BLACK SCARF, in room L321, Friday Feb. 2. Call Jason 270-9228.

Lost: One black coat at the Union bldg. on Thursday night (Feb. 1st) I need my keys and I.D. back big time! Reward 286-0628.

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Lesbian/Gay studies group meets Thursdays, discussion group meets Fridays, both at Yellow Door (3625 Aylmer) 17h00. Info 597-0363 (Bill).

Animals are suffering confinement and death in the hands of us humans. Help work to improve their fate. Contact META 276-0914. Next Meeting: Thurs. Feb. 8, 5:30, Rm. B09, Student Union.

Getting Married? Start off on the right foot! McGill Chaplaincy's marriage preparation course - March 15, 22, 29 and April 5th evenings. No Charge. Call to register, 398-4104.

Call for Papers!! McGill Journal of Political Economy is accepting all papers of an economic facet for Spring publication. Submit to ESA box, Economics Department.

The McGill Journal of Russian and Slavic Studies is looking for submissions. The deadline is March 1st. Drop off submissions in Bronfman Rm. 663.

Conference "Conflict, Self-Determination and Native Peoples: Searching for Common Ground" Feb 7 - Feb 8, 1990. Faculty of Law, McGill University. For information and to register (no charge) contact the Student Affairs Office or call 398-6966.

Monthly Review is an Independent Journal of Political, Economic & Social thought associated with Chomsky, Einstein, Malcolm X, Che Guevara & others. Join the Montreal Friends of Monthly Review Club. Leave message for MOE (Endorsed by David Dellinger) \$19 U.S./year. 848-3530.

Quebec City Carnival, Ottawa Winterlude. New York City and more. McGill Travel Club 762-

0332 or drop by at Gert's between 11:00 - 3:00 p.m.

Travel Club General Meeting Thursday, 8 Feb at 6:00 p.m. Union Bldg. Room 410. Come see what we are all about.

Bands needed for Student Rights Woodstock Festival. Drop off your name and phone number at the SSMU front desk (Union Building 1st floor) by Feb. 16.

Party Friday - from the boys who brought you "Free James Brown" Delta Upsilon - 522 Pine Ave.

## 387 VOLUNTEERS

Had a religious, mystical or otherwise extraordinary experience? We want to hear about it. Leave number or address: Religious Experience Research Project, 3520 University, Montreal, Quebec.

Are you Adventurous? Psychologist studying carefree people who've led exciting, impulsive lives. If you're the type of person who would do anything for a dare, call 398-6109.

## 389 MUSICIANS WANTED

MUSIC FUSION. Musicians Agency. Meet your Musical Match through our library of video and audio demos. A unique method of connecting compatible musicians to form the ultimate band. 481-0225.

**Research Coordinator for a National Centers of Excellence Project in Respiratory Disease.** Needs field and research organizing experience; full-time, masters degree or equivalent preferable. For further information please call F. Belland (Tel: 398-4967)

## STUDENT SPECIAL



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Журнал



THE MCGILL JOURNAL OF RUSSIAN AND SLAVIC STUDIES is looking for submissions. We are interested in papers dealing with Russian or East European culture, history, politics, economics or linguistics, as well as, book reviews, translations or original stories written in English, Russian or another Slavic language.

DEADLINE FOR SUBMISSIONS IS MARCH 1st.  
DROP PAPERS OFF IN BRONFMAN - Rm. 663

**Supplement  
writers**

(past, present, future)

**meet**

talk: culture, entertainment, et cetera

**Fri, 14h**

## WINTER MINI-COURSE PROGRAM

The McGill Student

The Mini-Course Program is a series of non-credit, instructional courses designed for the enjoyment and self-development of students at McGill University as well as the general public. It provides for learning opportunities in areas that are not provided for in the University curriculum.

**ELIGIBILITY:** These courses are open to the general public; however, members of the McGill Students' Society will enjoy a slightly reduced fee. (N.B. All McGill students are members of the Students' Society except non-resident students and those in programs administered by the Centre for Continuing Education.)

**REGISTRATION:** This program is subsidized through your Students' Society membership dues; however, the basic cost of each course is reflected in the fee charged.

**INFORMATION:** 398-6800

All course fees (unless specified) must be paid in advance during registration by CASH ONLY; otherwise, you will not be permitted to take the course.

*No refunds except in the case of cancellation of the course.*

**CANCELLATION:** The Students' Society reserves the right to cancel any mini-course for which there is insufficient registration. *Full refunds will be made in this case.*

We hope these mini-courses will give you pleasure in learning opportunities for self-development and help you acquire new skills. Suggestions for improving the mini-course program are welcome and may be made by calling Karen Diaz, Program Coordinator, 398-6806.



Regular Registration will take place

Where? General Office (Union 105). When? Thursday, March 1, 1990 9:00 - 12:00, Friday March 2, 1990 10:00-3:00, Monday, March 5, 1990 12:00 - 5:00

### CHINESE PAINTING I

Instructor: Zhang Kunlun

Thursday: 7:00 - 9:00 beginning  
March 15, 1990 (Union 108)  
4 classes

Registration: 10 maximum  
Fees: McGill students: \$27  
General public: \$32

CHINESE PAINTING IS A COMPLETE ART in itself. The basic essential techniques of Chinese painting will be explained, providing the solid foundation necessary for the student to further develop. Due to the short duration of the class, the teaching will be simplified. The student will acquire a meaningful knowledge about Chinese painting at the end of the class. The fee does not include the cost of course materials (i.e. Chinese ink, brushes, and Chinese painting paper). Any person interested in this course may purchase these materials on one's own or may purchase them at cost from the instructor during the first class (app. \$15).

### PUBLIC SPEAKING

Instructor: T.B.A.

Date & Time: T.B.A.

### PHOTOGRAPHY I

Instructor: Julia Rucklidge  
and Jamie Windsor

Two sections offered

Monday: 6:30-8:30 beginning  
March 12, 1990 (Union B09)

Thursday: 5:30-7:30 beginning  
March 15, 1990 (Union 107)  
4 classes

Registration: 10 maximum.  
Fees: McGill students: \$32  
General public: \$37

THIS COURSE IS INTENDED FOR THE NOVICE photographer. Topics and skills which will be covered include: camera care and use, types of cameras and films, picture taking, format and focusing, film developing and printing (black and white). Fee includes roll of film, chemicals, paper and darkroom time. Bring camera if you have one. McGill students can rent cameras from ICC (\$2/day). About the instructors: McGill students with much instructional and photographic experience. Executives of McGill Photographic Society.

### PHOTOGRAPHY II

Instructor: Julia Rucklidge  
and Jamie Windsor

Two sections offered

Monday: 4:30-6:30 beginning  
March 12, 1990 (Union B09)

Saturday: 12:00-2:00 beginning  
March 17, 1990 (Union 107)  
4 classes

Registration: 10 maximum.  
Fees: McGill students: \$35  
General public: \$40

### SIGN LANGUAGE I

Instructors: Rose-Anne Doucet  
One section offered:

Saturday: 2:00-4:00 beginning  
March 17, 1990 (Union 108)  
4 classes

Registration: 20 maximum  
Fees: McGill students: \$32  
General public: \$37

THIS COURSE IS DESIGNED FOR THOSE with weak or no background knowledge in sign language. Finger-spelling and gesticulating about 500 words will be the course emphasis. About the instructor: Rose-Anne has been signing for five years and has taught five different courses.

### SIGN LANGUAGE II

Instructors: Mira Cerulli  
and Rose-Anne Doucet

Three sections offered:

Monday: 4:30-6:30 beginning  
March 12, 1990 (Union B10)

Monday: 6:30-8:30 beginning  
March 12, 1990 (Union B10)

Saturday: 12:00-2:00 beginning  
March 17, 1990 (Union 108)  
4 classes

Registration: 20 maximum  
Fees: McGill students: \$35  
General public: \$40

About the instructor: Mira has been signing for five years. She is hearing impaired and can communicate through lipreading. She has taught several levels and several courses at different Montreal area schools

### SIMPLE VEGETARIAN COOKING:

fun, affordable and  
nutritious

Instructor: Harold Wilson  
One section offered

Tuesday: 5:00-7:00 beginning  
March 13, 1990

(Meet at Students' Society Off.)  
4 classes

Registration: 12 maximum  
Fees: McGill students: \$30  
General public: \$35

THIS COURSE IS INTENDED AS AN introduction to vegetarian cooking. Many different types of food groups and cooking techniques will be demonstrated. Information will be provided on purchasing ingredients, preparation, serving and nutrition. This price includes copies of very tasty recipes. In addition, students will have the opportunity to sample many dishes. About the instructor: Harold will have a guest cook each week. This person will present his/her choice recipes.

### FIRST AID

Instructor: T.B.A.

Two sections offered

Monday: 5:00-8:00  
March 12 & March 19, 1990  
(Union 302)

Tuesday: 4:30-7:30  
March 13 & March 20, 1990  
(Union 107)  
2 classes

Fees: McGill students: \$25  
General public: \$30

THIS COURSE WILL COVER EMERGENCY first aid in life threatening situations (i.e. choking, intoxication). Upon successful completion of this course students will receive a 3 year Red Cross certification in emergency first aid.

### EMERGENCY CPR

Instructor: T.B.A.

Two sections offered

Monday: 5:00-8:00  
March 26 & April 2, 1990  
(Union 302)  
2 classes

Tuesday: 4:30-7:30  
March 27 & April 3, 1990  
(Union 107)  
2 classes

Fees: McGill students: \$35  
General public: \$40

The emergency CPR course will cover one person cardio resuscitation. Upon successful completion, students will receive a 3 year Red Cross Certificate.

